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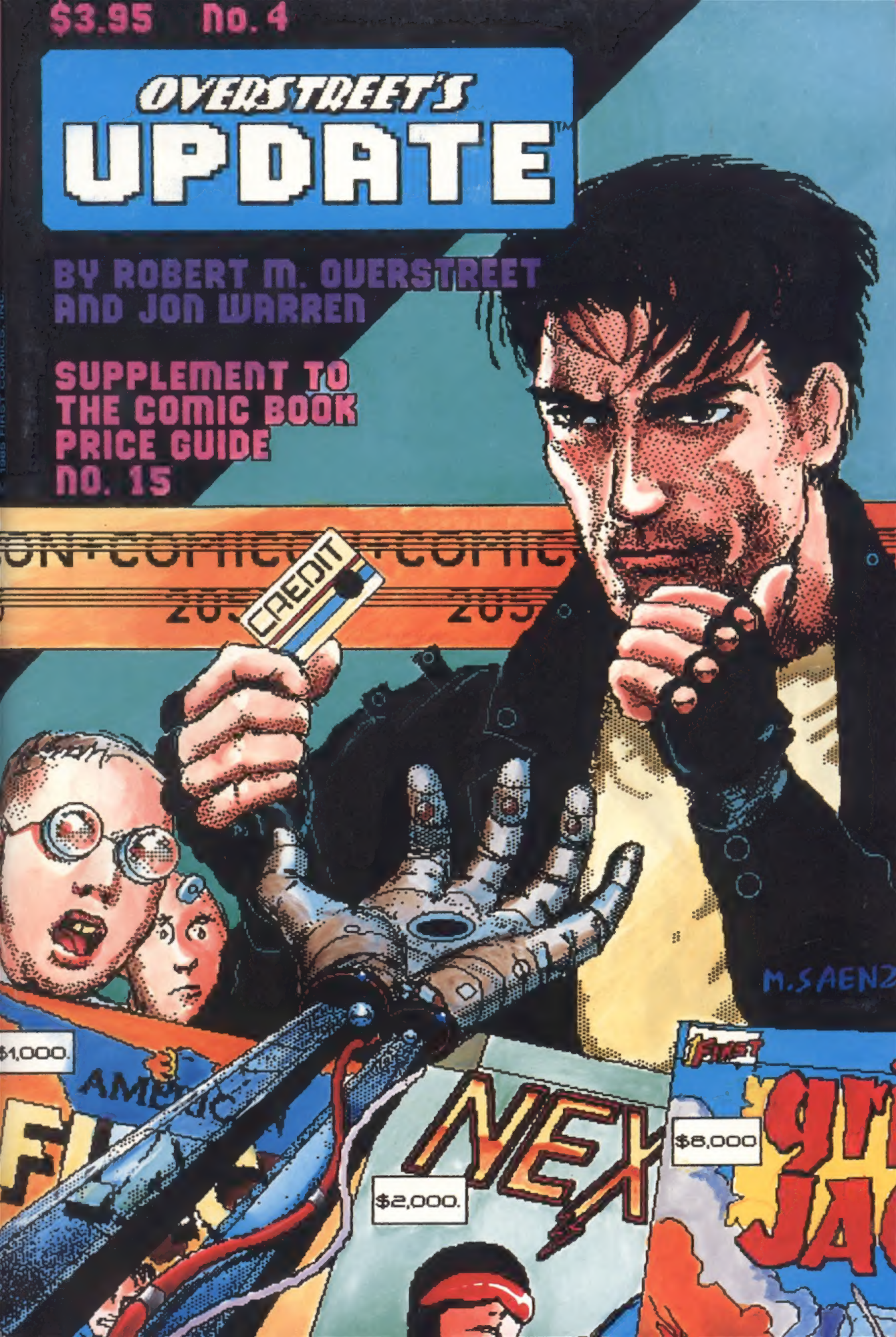
OVERSTREET'S UPDATE™

BY ROBERT M. OVERSTREET AND JON WARREN

SUPPLEMENT TO THE COMIC BOOK PRICE GUIDE NO. 15

1985 FIRST COMICS, INC.



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Overstreet's
UPDATE™
No. 4

Supplement to The Comic Book Price Guide No. 15

By

Robert M. Overstreet and Jon Warren

SPECIAL ADVISORS TO THIS EDITION
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INTRODUCTION

The comic book market has undergone tremendous growth and change over the years. Since the first edition of **The Comic Book Price Guide,** our hobby has grown to be one of the top five collectible fields. The comic book market seems like a miniature stock market with all the fluctuations that occur in price. The need for accurate reports of comic book values has made it essential to issue this supplement to the regular price guide. By reflecting up-to-the-minute price changes and market conditions, we hope to insure the future growth and stability of the market.

All Marvel, DC, and direct sale titles are listed since they represent the largest part of the collectible market. We would appreciate any ideas or suggestions you may have regarding future editions of **Overstreet's Update.**

You will notice that there are several features in the Update that are not in the regular Guide. One of the most important is the **market indicators** listed after each issue series. The purpose of these symbols is to inform the collector or dealer of the **market status** of the issues that they follow. You should read the section on definitions of terms to get a complete understanding of what these symbols mean. We have obtained price and market data from some of the most knowledgeable dealers in the country and the market indicators are a reflection of their opinions regarding collector demand for these issues. Collectors should not assume that because a title is listed as "slow" in the Update that it is not worthy of collecting. On the contrary, many of the titles that are currently not in vogue have beautiful art and excellent stories, and could become the "hot" titles of the future. It is not our intention to state what is collectible; however, we do intend to inform collectors and dealers of the saleability of every title listed. Because our hobby has grown so large and market changes are so difficult to stay abreast of, we think that this update will serve as the best means for collectors and dealers to assess market values of Silver Age comics. How many times have you been afraid to accept a dealer's offer on your collection because you were afraid that prices had gone up since the Price Guide came out? Or, as a dealer, how many times have you had difficulty in explaining why you could not pay 60 percent of Guide for someone's collection of a slow selling title? In today's comic book market, it is just as important to know the **demand** for a title as it is to know its value. The "title status" listing lets you know the collector demand for any title at a glance. Another feature of the Update is the **title value** listing. This feature shows the value of a complete run of every title in each condition. This is a handy feature for the collector that wants to know the current value of his complete runs. The **percentage of change** feature shows the value changes of a title and the percentage of increase or decrease. We have attempted to weed out information that does not serve to influence the value of a comic, although relevant information regarding artists and first appearances is still included. Only specific artists, origins, first appearances, cameo appearances, etc. that cause a premium in value have been listed along with information of historical interest to the collector. Complete listings have been left to the regular Guide.

IMPORTANT: Prices listed in this book are in U. S. currency and are for your reference only. This book is not a dealer's price list, although some dealers may base their prices on the values listed. The true value of any comic book is what you are willing to pay. Prices listed herein are an indication of what collectors (not dealers) would probably pay.

HOW TO COLLECT COMICS

It is probably safe to say that most comic book collectors didn't start out as collectors—they started out as readers. Most likely they bought their first comics at a newsstand without the slightest notion that there could be comic books worth more than cover price. Initially, people are attracted to comic books by their colorful covers, appealing stories, and striking interior art. It is these same qualities that change the casual reader into the true collector. Since most comic books are part of a continuing series, it is only natural for the comic reader to start collecting the entire series of his or her favorite title. In just a matter of months of going to the newsstand, the reader can acquire a sizable accumulation of comic books and the foundation of a collection is formed. Normally one meets other collectors, either at school or elsewhere, and through association with collectors, one becomes aware of the collecting aspect of comic books. Now all it takes is a few trading sessions, ordering a "back issue catalog" advertised in a comic, or stumbling across the local comic shop, and the casual reader becomes a bonafide fan for life. If you are in this early stage of collecting, we hope this article will help you learn more about collecting comic books.

Comic books were first published in the 1930s and collecting and trading probably began shortly thereafter. Many of today's most popular super heroes have been in comic books for more than 40 years. Captain America, Human Torch, Superman, Batman, and many others that are still in print were first introduced in the 1940s during what is know as the "Golden Age" of comic books. In fact, DC first published Action Comics with Superman in 1938 and Marvel (then known as Timely Comics) first published Captain America Comics in 1941. Comic books from this era in mint condition are very rare and extremely valuable. Today, the comic book collecting hobby is so large that in nearly every major city in the country there is one or more stores that cater to comic book collectors. If you are new to the hobby, you should look for a comic shop in your area or check the comic shop directory or the many ads in the regular edition of **The Comic Book Price Guide.** A well-stocked comic shop is a collector's paradise. You will find thousands of collector's comics as well as supplies for the collector, and a complete line of all new comics being published. If there isn't a comic shop in your town, you can still find comic books for your collection by trading with other collectors, running an ad in your local paper, or purchasing them from a mail order comic book dealer. Most mail order dealers have a huge inventory of collector comics and they offer them for sale in their catalogs. Usually all you have to do to get a dealer's catalog is to send a postcard requesting one, but some dealers charge a nominal fee to cover postage and handling. We suggest you shop around if you do plan to purchase comics through the mail. Get as many catalogs as you can and compare prices before you buy. Prices can vary widely from dealer to dealer, so you should use this guide as an aid to determine whether a dealer's prices are reasonable. The prices listed in this guide are an average of what dealers across the country charge for comics. Remember, this publication is a price guide—not a catalog of comics for sale.

If you have been buying only new comics up to this point, there are a few pointers you should consider before you begin buying premium priced back issues:

(1). Since the value of a comic book depends on its condition, you should learn how to grade a comic. The guidelines for grading a comic are listed elsewhere in this guide, and it is important that you learn how to identify each grade. You can begin by grading your own collection.

(2). Comic books are most valuable in mint condition and have the least value in good or poor condition, so you should decide whether it is important to you to have comic books in top condition. If you collect simply for the fun and enjoyment that collecting brings, you may be satisfied with the less expensive, lower grade comics. By purchasing good or very good condition comics, you can build a large collection of back issues for the

least amount of money possible. If, on the other hand, you take pride in owning a complete set of comics in perfect condition, or if you are taking into consideration the investment aspect of collecting, you should purchase the best condition that you can afford. It is common knowledge that a collection in top condition rises in value faster and is easier to sell than one in lower condition. Indeed, comics in low grade are traditionally difficult to sell.

(3). You should decide what your collecting goals are and stick to them. Basically, this means you should decide what you want to collect. If you enjoy comic books for the art, you should learn more about the different comic artists, both past and present. Collect your favorite artists and try to get a **complete** collection of their comics. This holds true if you enjoy comic books for the stories. Collect what you enjoy and you will always enjoy collecting. This doesn't mean you should never try anything new, but it does mean you should have a sense of direction in purchasing items for your collection. You can spend a lot of money very quickly if you don't concentrate on one or two interests at a time.

(4). Subscribe to some of the fanzines and keep up with what is going on in the hobby. One widely used fanzine is **The Comics Buyer's Guide**. Each issue contains information about comic book conventions in your area, new comic shops, interviews with artists and writers, new comic book announcements, and a host of other valuable information. **The Comics Buyer's Guide** is especially useful because it comes out weekly and dealers and collectors sell and trade through their ads. (The Comics Buyer's Guide, Krause Publications, 700 E. State St., Iola, WI 54990).

(5). As you develop an idea of what you want to collect, you should compile a want list of comic books that you wish to purchase. Take your want list with you when you go to a comic shop or a convention so that you will know exactly which issues you need to buy. List the title, issue number, condition desired, and the price you are willing to pay.

(6). As your collection grows, you should make an inventory of items in your collection. This can be a note book or a set of 3 x 5" cards listing every comic book and related item that you own, along with the condition and the price you paid. Not only is this a useful means of checking the status of your collection, but is also useful for insurance purposes.

Slowly but surely your collection will grow in size and value. The money you invest today, if invested wisely in condition and quality, can be an excellent hedge against inflation and should the time come when you must sell your collection, you can expect to realize a profit on the transaction. It is imperative, however, that you buy the best condition possible and that you buy or trade for them at the lowest price possible. Comic book collecting is an above average, long term investment and in some cases a good short term investment, but you would be better off leaving the speculating to the advanced collectors and dealers. It is uncommon for a collector to purchase a comic book and expect to sell it for a profit in a few short months. More likely a profit will be realized on a collection that is held for several years and has had time to realize its full potential. We prefer to promote the idea of collecting for fun and enjoyment. After all, this is the reason most people start collecting in the first place.

Eventually you will discover that your collection has become so large that storing it without damage to the comics is a problem. One of the best investments you can make is in proper storage materials; i.e., comic storage boxes, plastic bags, etc. It is not advisable to merely stack your collection in your closet. No matter how careful you are, they will still get damaged. And the difference in value between a mint comic and a fine one is considerable. The slightest tear or crease can lower the value of a comic by 50 percent or more. So, proper handling and storage of comic books is something every novice should learn. In so far as storage is concerned, you should purchase a supply of 3 mil polyethylene bags for placement of each individual comic. These bags prevent damage from dirt, moisture, and other dangerous elements that unprotected comics are subjected to. You should also purchase some specially-made comic book storage boxes. These are inexpensive and can be purchased from most comic book dealers. If there isn't a comic book shop in your area, you can order these materials through the mail from a number of different firms. As you become more advanced, you will learn about sophisticated storage material such as Mylar sleeves and acid-free boxes, but for now you should be concerned with basic preservation techniques.

It is important to learn the proper method of handling comics. When you purchase a mint condition comic, it is best to read it once and file it away. Continued handling and reading will lower the condition no matter how careful you are; so if you plan on reading your comics more than once, you should purchase an extra copy for this purpose. The following steps are provided to aid the novice in the proper handling of comic books:

(1). Remove the comic from its protective bag. Beware of the tape that is used to seal the bag; if the tape sticks to the cover of the comic book, permanent damage will result.

(2). Gently lay the comic (unopened) in the palm of your hand so that it will stay relatively flat.

(3). You can now leaf through the book by carefully turning the pages with the thumb and forefinger of the other hand. Avoid creating stress lines on the covers with your fingers and be particularly cautious in bending the cover back too far on a mint comic.

(4). After examining the book, carefully insert it back into the bag after removing the tape from the flap of the bag. Beware of causing a fold while returning the comic to the plastic bag. If you are handling someone else's comics, it is advisable to ask permission before removing the comic from the bag. Most dealers at a store or convention prefer to remove the comic from the bag themselves, so that it will be their responsibility if the comic gets damaged.

In summary, we hope this article will help the newcomers to our hobby become aware of the many interesting facets of comic book collecting. Whatever your interests or motivations, we feel this is a hobby with a unique appeal. Comic books as a collectable have all the attraction of other collectables such as coins, stamps, or art, and more. As a result, ours is one of the fastest growing hobbies in the country. So welcome aboard! As you become an advanced collector and a permanent member of fandom, we hope that **The Comic Book Price Guide** and **Overstreet's Update** will always serve as useful tools towards achieving your collecting goals.

GRADING COMIC BOOKS

Before a comic book's true value can be assessed, its condition or state of preservation must be determined. In all comic books, especially in the rarer issues, the better the condition, the more desirable the book. The scarcer first and/or origin issues in PRISTINE MINT condition will bring several times the price of the same book in GOOD condition. The grading of a comic book is done by simply looking at the book and describing its condition, which may range from absolutely perfect newsstand condition (PRISTINE MINT) to extremely worn, dirty, and torn (POOR). Numerous variables influence the evaluation of a comic's condition and all must be considered in the final evaluation. More important defects include tears, missing pieces, wrinkles, stains, yellowing, brittleness, tape repairs, water marks, spine roll,

writing, and cover lustre. The significance of each of these will be described more fully in the grading scale definitions. As grading is the most subjective aspect of determining a comic's value, it is very important that the grader must be careful and not allow wishful thinking to influence what the eyes see. It is also very important to realize that older comics in MINT condition are extremely scarce and are rarely advertised for sale; most of the nicer comics advertised range from VERY FINE to NEAR MINT. To the novice, grading will appear difficult at first, but as experience is gained, accuracy will improve. Whenever in doubt, consult with a reputable dealer or experienced collector in your area. The following grading guide is given to aid the panelologist.

GRADING DEFINITIONS

The hardest part of evaluating a comic is being honest and objective with yourself, and knowing what characteristics to look for in making your decision. The following characteristics should be checked in evaluating books, especially those in higher grades: degree of cover lustre, degree of color fading, staples, staple areas, spine condition, top and bottom of spine, edges of cover, centering, brittleness, browning/yellowing, flatness, tightness, interior damage, tape, tears, folds, water stains, color flaking, and general cleanliness.

VERY IMPORTANT: A book must be graded in its entirety; not by just the cover alone. A book in any of the grades listed must be in its **ORIGINAL** unrestored condition. Restored books must be graded as such; i.e., a restored book grading Fine might only be worth the same as a Very Good copy in its unrestored state. The value of an extensively restored book tends to usually be halfway between the value of its original state and the condition it appears to be after restoration. Examine books very closely for repairing before purchase. Major things to look for are: bleaching, trimming, interior spine and tear reinforcement, gluing, restapling, and recoloring. Dealers should state that a book has been restored and not expect to get as much as a book unrestored in that condition would bring. **Note:** Cleaning, stain removal, rolled spine removal, staple replacement, etc., if professionally done, would not be considered restoration as long as the printed condition of the comic has not been changed. After examining these characteristics a comic may be assigned to one of the following grades:

PRISTINE MINT (PM): Absolutely perfect in every way, regardless of age. The cover has full lustre, is crisp, and shows no imperfections of any sort. The cover and all pages are extra white and fresh; the spine is tight, flat, and clean; not even the slightest blemish can be detected around staples, along spine, at corners or edges. Arrival dates pencilled on the cover are acceptable. As comics must be truly perfect to be graded PM, they are obviously extremely scarce even on the newsstand. Books prior to 1964 in this grade bring 20 to 50 percent more.

MINT (M): Like new or newsstand condition, as above, but with very slight loss of lustre, or a slight off-centered cover, or a minor printing error. Could have pencilled arrival dates, slight color fading, and white to extra white cover and pages. Any defects noticeable would be very minor and attributable to the cutting, folding and stapling process.

NEAR MINT (NM): Almost perfect; tight spine, flat and clean; just enough minor defects of wear noticeable with close inspection to keep it out of the MINT category; i.e., a small flake of color missing at a staple, corner or edge, or slight discoloration on inside cover or pages; near perfect cover gloss retained.

VERY FINE (VF): Slight wear beginning to show; possibly a small wrinkle or crease at staples or where cover has been opened a few times; still clean and flat with most of cover gloss retained.

FINE (FN): Tight cover with some wear, but still relatively flat, clean and shiny with no subscription crease, writing on cover, yellowed margins or tape repairs. Stress lines around staples and along spine beginning to show; minor color flaking possible at spine, staples, edges or corners.

VERY GOOD (vg): Obviously a read copy with original printing lustre and gloss almost gone; some discoloration, but not soiled; some signs of wear and minor markings, but none that deface the cover; usually needs slight repair around staples and along spine which could be rolled; cover could have a minor tear or crease where a corner was folded under or a loose centerfold; no chunks missing, tape or brown pages.

GOOD (g): An average used copy complete with both covers and no panels missing; slightly soiled or marked with possible creases, minor tears or splits, rolled spine and small color flaking, but perfectly sound and legible. A well-read copy, but perfectly acceptable with no chunks missing, tape or brown pages.

FAIR (f): Very heavily read and soiled, but complete with possibly a small chunk out of cover; tears needing repairs and multiple folds and wrinkles likely; damaged by the elements, but completely sound and legible, bringing 50-70 percent of good price.

POOR (p): Damaged; heavily weathered; soiled; or otherwise unsuited for collection purposes.

COVERLESS (c): Coverless comics turn up frequently, are hard to sell and in many cases are almost worthless. It takes ingenuity and luck to get a good price; e.g., color xerox covers will increase the saleability. A cover of an expensive book is scarcer and worth more.

IMPORTANT: Books with defects such as pages or panels missing, coupons cut, torn or taped covers and pages, brown or brittle pages, restapled, taped spines, pages or covers, water-marked, printing defects, rusted staples, stained, holed, or other imperfections that distract from the original beauty, are worth less than if free of these defects.

TERMINOLOGY

Many of the following terms and abbreviations are used in this book and are explained here:

a—Story art; **a(i)**—Story art inks; **a(p)**—Story art pencils; **a(r)**—Story art reprint.

B&W—Black and white art.

Debut—The first time that a character appears anywhere.

Fanzine—An amateur fan publication.

First app.—Same as debut.

Flashback—When a previous story is being recalled.

G. A.—Golden Age (1930s—1950s).

Hot—An indication of market activity whereby the title or issue series is extremely popular and collector demand is very high. These are the titles or issues for which dealers report the highest turnover and most difficulty keeping in stock.

i—Art inks.

Infinity cover—Shows a scene that repeats itself to infinity.

Inker—Artist that does the inking.

Intro—Same as debut.

JLA—Justice League of America.

JSA—Justice Society of America.

Logo—The title of a strip or comic book as it appears on the cover or title page.

Market Indicator—Listed in the last column of each issue series, these symbols (S, M, or H) reflect the degree of market activity for each issue or series of issues. S means Slow, M means Moderate, and H means Hot; see definitions for Slow, Moderate and Hot.

Moderate—An indication of market activity whereby the title or issue series is traded frequently and collector demand is substantial but not overwhelming. A good seller.

NC—Listed in the issue series percentage of change column meaning no change in value or status from the previous guide listing.

nd—No date.

nn—No number.

Origin—When the story of the character's creation is given.

p—Art pencils.

Penciler—Artist that does the pencils.

Percentage of Change—Reports a change in value in a title or issue series when different from the previous guide listing. These changes are reported in the fourth column of each issue series or in the title status listing.

R or r—Reprint.

Rare—10 to 20 copies estimated to exist.

S. A.—Silver Age (1956 - Present).

Scarce—20 to 100 copies estimated to exist.

Slow—An indication of market activity meaning little or no collector demand. Titles listed as slow are the titles sold least often by dealers. This can be measured in degrees because some issues listed as slow will sell more readily than others. Although market conditions can vary from dealer to dealer, we have endeavored to report the national average.

Splash panel—A large panel that usually appears at the front of a comic story.

Title Status—Reports the market activity of the complete title as opposed to individual issue series in the run. The terms Slow, Moderate, or Hot are used to designate the degree of sales activity as reported by dealers across the country. See definitions under Slow, Moderate, or Hot. Included in the title status is a percentage of change listing for the entire run. This reflects the overall value change caused by fluctuations in individual issues or issue series.

Title Value—Reports the value of a complete run of a title in each of the three con dition codes. These values are derived by adding the mint value and dividing by 2 to get the fine value, then dividing the fine value by 3 to get the good value. Although the mint value should be absolutely accurate, the fine and good values may vary because of deviations in the current spread.

Very Rare—1 to 10 copies estimated to exist.

X-over—When one character crosses over into another's strip.

Zine—See Fanzine.

1985 MARKET REPORT

by Jon Warren (and others)

The comic book industry is in a healthy growth stage. Major investment magazines are aware of it; I think comic collectors and store owners should be more aware of it also. **Business Week, Money, Wall Street Journal, Life and Leisure,** and others covered the comic industry in one way or another in the last year. The message to their readership (investors) is that comic publishing is far from dead and that comics collecting is one of the fastest growing hobbies in America. So what's so newsworthy about that to a comics shop—right? We've known this for sometime. The point is that more and more NON-comics fans are beginning to know this. They are being brought into the market through various means, and as a result, our collector base is expanding.

What has this meant to comic values in the past year? Well, we've seen dramatic increases in values of a few comics that years ago would have been laughed off the stands. *G.I. Joe, Transformers*, and other aggressively marketed titles have skyrocketed in value **due to the new influx of collectors from non-comics collecting origins**. The two titles mentioned above have been promoted by Marvel Comics Group through major national television advertising, and the result has been phenomenal. Marvel Comics Group has set the pace for utilizing new marketing technique. I hope that they, as well as the other comics publishers, continue to have an open mind toward new ideas for marketing our product.

Speculation in new comics has been rampant this year. As many of the contributors have indicated, more and more collectors are hoarding comics for speculation rather than buying what they enjoy. I fear that the comics publishers may begin to rely on this artificial padding to sell larger numbers of books. If this happens, speculation in new comics will be a bubble that will most certainly burst. The latest in the ever-scrambling speculator arena is *Miracleman* No. 1. Although released to the stands at the beginning of August, by the end of August copies were reported to be selling at $3.00 retail and $2.00 wholesale. Reports of large numbers of the book being damaged led to scurrying by dealers to hoard as many as they could get. Our position at Price Guide headquarters is to never over-react to any new comic values until we can verify true market value. At this time we cannot verify that there will be a long-running demand for *Miracleman* No. 1 at $3.00, and therefore it is not listed at that price.

In other areas of the comic book market we see a steadier and healthier growth in values. Again and again participants in the 1985 Dealer's Survey reported back sales in early Silver Age (Modern Age) books and in more recent back issues from the last five years. Universal among participants was the opinion that books from the '70s are in a slump. This is not surprising in view of the fact that in the '70s the entire comic book publishing industry was in a slump, almost to the point of collapse of the Big Two.

What was and is number one in back issue sales? No contest: *X-Men*. This continued interest was made even stronger by the fact that the large majority of respondents to the dealer's survey also stated that *X-Men* was their bestselling new comic title. What makes *X-Men* such a phenomena? That's a question that more and more dealers and collectors are asking. Grant that it has a great storyline, is well-drawn, and has an unrelenting track record of collector interest, but how can this success be duplicated in other titles? This is a question that publishers should put some "R & D" into.

What are the top ten bestselling back issue titles? According to respondents to our dealer's survey, a general consensus follows: *X-Men, G.I. Joe, Marvel Universe, Transformers, Alpha Flight, Saga of Swampthing, Secret Wars, Crisis on Infinite Earths, New Mutants, Teen Titans*. Almost unanimous among dealers was the view that how well a comic sells as a new issue is relative to how well it will sell as a back issue. Also widely held was the belief that irregular publishing of a new comic title spells doom for the popularity of that title, and subsequently, decreases demand for that title in the back issue market.

1985 saw the introduction of a new idea at Price Guide headquarters: the Dealer's Survey. Based on the success of the first survey, I think this will be a yearly addition to our price and market research. We received a total of 40 completed questionnaires from dealers and store owners from all parts of the country. We compiled information from all respondents and chose 10 as the best, most comprehensive of the lot. Although all 40 questionnaires were taken into consideration in this year's Update, the chosen 10 were outstanding because of the time and effort that these people put into their answers—service beyond the call of duty. Not only were all questions carefully and conscientiously

answered, these respondents went into detail regarding aspects of the business that weren't in the questionnaire. In future dealer surveys I can only hope that we will get the same quality of dealers to cooperate.

Because of the high quality of input from dealers around the country, it was decided that the 1985 market report should contain points of view from some of our respondents. What follows are some final comments from a few of the dealers. It would be impossible to include every summary of the market from participants, so the following are a few selected as representative of opinions of the majority. This type of participation by store owners, convention dealers, and retailers of all types involved in our hobby is important. This forum is one of the few places where dealers can communicate their experiences regarding price fluctuations in their area and other matters relative to the state of the comics hobby. Hopefully other dealers will recognize the importance of the dealer's survey and will contribute their time in the next questionnaire.

Mark Derrick, Classy Comics, Knoxville, TN:

"1984 marked the continuance of the slow recovery of the back issue market. The market seemed to hit rock bottom in 1983. However, recent back issues seem to have taken up the slack. Mini and maxi series have really taken the collecting public by storm around Knoxville. It is obvious that most collectors would rather buy *Wolverine* Nos. 1-4 than invest in larger series like *Incredible Hulk* or *Batman*. However, it also seems that most mini series have a limited collecting 'life.' Mini series such as *Green Arrow* or *Jack of Hearts*, although moderate sellers while coming out, are now very slow."

"The best key to reviving interest seems to be decreasing the rate of increase (in value) of the older series, in general. The 1-3-6 ratio of pricing seems to be encouraging the back issue market. Since most older comics survive in lower grade, this means that some G-VG copies of titles from the '60s are cheaper than today's new comics."

"New comics remain the bane and the boom for the comic shops. Weekly arrival of new comics seem to dictate the shopping habits of most customers. I'm sure you have seen the ads of many stores that are closed several days of the week. I can safely say that my store loses money on most weekdays (Monday -Thursday) based on my average sales. Many of my customers have told me that they come in regularly to get the new comics. This is obviously a major impact on stores. It seems that new comics are almost a necessity for comic stores. In a way, it is unfortunate that this is what things seem to have come to."

"It should also be noted in the Update about the economics of carrying new comics. I think this would be useful for preventing would-be comic store owners from madly diving into the new comic business. It seems that too many people think that discounting new comics is the shortcut to fame and fortune. Since I began work on this survey in early March my new comic sales percentage has dropped to about 45-50 percent of total sales, after hitting a peak of 55 percent. The store owner needs to be educated on the fact that this high percentage of sales represents a low percentage of total profit due to the low profit margin these new comics carry. Correct management of new comics remains essential to any store's success."

Robert Prince, Tropic Comics, Plantation, FL:

"Due to the slowed increase in prices and the 1-3-6 spread, Silver (and other small grade (Good or better) sold well all year long. Once again, however, the emphasis was on HOT books, with everyone scrambling around trying to predict or create the next hot book. I still maintain that this is destroying the market for common titles like *Spider-Man, Fantastic Four, Hulk, Captain America, Batman, Flash*, etc. It seems that only a small percentage of people are still buying back issues of these titles, which is bad for the market. People in the last year more than ever are buying comics not for the enjoyment of them, but because they think they will become valuable. What they don't realize is that even if you buy the 'Hot' comics in quantity, the only way you can make money is to become a dealer and sell them to collectors, because trying to sell them to a dealer will get them about 25 percent of their value."

"So, the market remains strong, with too much emphasis on hot books. . . Overall, I can't complain—the Update is continuing and expanding the Overstreet excellence. Keep up the good work—It makes this business/hobby less work and more enjoyment."

Sue Thompson, The Paperback Rack, Claycomo, MO:

"Due largely to the influx of mini or limited series, new comic sales have been excellent. For a change, DC is about equal with Marvel in hot titles produced this past year, although the total sales of the hot Marvel titles exceed the total sales of the hot DC titles. The reprint material from both companies has bombed, in my opinion."

"Of the older Marvel titles, *X-Men* of course is still the best seller. At my store, *Avengers* is the second bestselling older title. I find it hard to keep enough issues from No. 1 - 150 in stock to meet the demand. A new goodseller this year has been *Iron Man*. Apparently, the alcohol issues sparked interest in the earlier issues. *Fantastic Four* is my worst seller. Even when offered *FF* Nos. 1-10, I turn them down because I find no buyers asking for them, and also because I've been stuck too long with the ones I now have. I feel this is due largely to the prices for these issues being far too high. *G.I. Joe* is a title for which I had great demand long before it became popular elsewhere. Its popularity is beginning to decline, judging by recent sales. Again this is due, I feel, to the high prices for the first few issues (far above Update prices). The average *G.I. Joe* buyer is in the 9 to 13 year old range and just can't afford these prices."

"The material from companies other than Marvel and DC sells very slowly in my area. Even titles like *Judge Dredd* and *American Flagg* aren't much in demand. My inability to answer a few of the Update questions on this area of comics was due to my having cut way back on ordering them, as I didn't seem to be able to sell many."

"Three general areas that are quite good for me are '50s horror, *Classics Illustrated*, and Gold and Silver Age DCs. I'm continually buying this material and selling out almost immediately. Surprisingly the conditions from good to very fine sell better than the near mint to mint books (for me at least)."

"Overall, the market is still healthy and interest in comics remains high. The increase in new titles seems to have affected the back issue market a slight bit. As most people have limited funds, they buy the new comics first, then seek out the back issues with a dwindling supply of money. In looking over the past year's sales, I find that my back issue sales have dropped about 10 percent from the year before."

E. T. Backner, Comics Exchange, Baltimore, MD:

"Boy, you guys sure know how to do a survey. . . Yessir!! It's been something that's been needed for a while and I hope you guys get a huge response. Something like this benefits us all, dealer and collector alike."

"As was the case last year, the collector of today seems to be the speculator of tomorrow, with everyone seemingly collecting for the investment rather than enjoyment."

"Marvel continues to set the pace by offering more of everything—more *Secret Wars*, more toy-related books, more X-Men spinoffs, more, more, more!! But it's a DC title that I think differs the most from guide and oddly enough I didn't see it mentioned in the survey. It's *DC Masters of the Universe* mini series. These do very well for me when displayed as a set for $2.00 each. The key here is in the display. I think that something needed in this business is more input on display and merchandising of our product. Many books that are classified as moderate or even slow may sell well when displayed properly. We've had huge success when doing this with vintage paperbacks as well as comics."

"As is the case with many other retailers, the independent publishers make up only a fraction of our income. It seems that for every winner (*Jon Sable, Dalgoda*) there are a handful of losers (*E-Man, Mars, Warp, Aztec Ace*) and these were considered major alternative titles. But after reading/selling indepen-

dent titles for so long, it would be tough doing without them again."

"I don't think many retailers understand what a multi-faceted business this is. Too often they look at it as either strictly hobby or strictly business. Thanks again for putting together a survey that will do us all some good."

Alan Oliroux, All About Books & Comics, Phoenix, AZ:

"In the last year we saw a great upsurge of collectors in our area. It's difficult to tell whether the increase in collectors is due to more media attention or our growth as a store. We've increased our backstock to close to 160,000 comics and seem to be drawing collectors from all over Arizona. We are finding more and more adults joining the hobby as it becomes more acceptable (with media attention) for adults to read and collect comics."

"In the last year, the comics that sold best for us, and that we always buy, are Silver Age DC comics, mainly Superman related, but other Silver Age DC (from *JLA* to *Atom*) as well. It's definitely the time period from 1955 to 1965 that sells for us! Other than that, we find a great percentage of our sales are from recent Marvel issues from 1980 to present. We sell a lot of Marvel mini series as back issues. We also sell key alternative titles (such as *Elementals*, PC *Groo*, *American Flagg*). Many places in our area didn't have much of a selection in back issues of the alternatives and as a result people are looking for issues from the last few years that seem obscure (such as *Evangeline* and *Love and Rockets*)."

"In the past year we have found that the various paraphenalia like posters, wall hangings, patches, buttons, and bumper stickers have added to our sales, and that people enjoy collecting them."

"As far as the Update, we find it very useful (as well as the regular Guide) in issues from the early Modern Age. Our main gripe with the Guide/and or Update is that they don't seem to have a grasp on the market prices for recent material. We do a huge percentage of back issue sales from this time period, and we (as well as everyone we know) don't use the Update to price these issues because we feel they fall way below current market prices. We find many issues priced at 60¢ that we have a demand for at $1.95—especially on limited series. For example, the Update had *Wolverine* No. 1 at $2.50 and we sell tons of them at $5.50. Or *West Coast Avengers*—the Update had No. 1 at $1.20 and we sell them for $3.95. Obviously by the time you get all your prices and information and go to print, there will be a time lapse, but we feel that these recent issues don't ever come close to market value. But as we said before, on early Modern Age material we find it very helpful and informative. We encourage our customers (especially new people to the hobby) to purchase a guide as much for the information as the prices. We also like your increasing the market indicators to include + and — from S— to H+, as we feel it does make a difference."

"Another thing we're finding is that more collectors are beginning to pay attention to the writer of the comic as well as the artists. For example, Alan Moore. John Byrne is still an extremely popular artist in terms of back issue sales and Neal Adams is not in demand near as much as he used to be. Actually, Byrne and Barks are our most popular artists for back issues. Miller still has a following, too."

"Other than that, there isn't much to report. We were happy to participate in this survey. We have often felt that it was inaccurate for a few stores across the country to speak for us and the market in this area. We were glad to have the opportunity to tell you how we felt and how prices are in this area. You may feel that in some cases our prices were too high, but in this area, that is what they are going for. And yes, sometimes they are more than guide."

"We regularly participate in the Amazing Heroes top 100 survey for current issues and try to keep good records, so if there are any other questions, we would be happy to answer them."

Steve Sibra, Rocket Comics, Seattle, WA:

"In my opinion, the market has slowed somewhat in the past year for Modern Age back issues. I price generally close to Overstreet, particularly on books a few years old or more. I've found it necessary to sell a lot of merchandise 'below guide' in order to move it. As you know, a retail business such as a comic book store must have good turnover to make money. I've been willing to negotiate prices and have found this necessary more and more in the last year."

"Basically, I attribute this to the fact that there is just too much good new stuff on the stands. The collector's dollar is eaten up trying to keep up on all his new issues. The vast majority of my back issue sales in terms of volume are from books from the last 24 months. There are exceptions to this, of course. For me these include *X-Men*, Marvel mini series and early Silver Age DC, especially in fine or better condition. Also some oddball things one wouldn't expect, like *Flaming Carrot*."

"I'm very happy with the quality and layout of the Update. I think it's essential to the back issue market. Trends can change very rapidly these days and an annual publication such as the main price guide can't keep up without help. The Update provides this."

Joe Sarno, Joe Sarno's Comic Kingdom, Chicago, IL:

"Back issue sales began slumping here as early as October-November 1983, though sales were usually good in December 1983 and most of the summer of 1984. Back issue sales were excellent in December 1984, and showed a tendency to slump through the winter of 1985. So far, March back issue sales have been excellent, with a variety of back issue titles selling very well, including *Star Wars*, *Captain America* (possibly spurred by the recent cancellation rumor), *Thor*, *Titans*, *Legion*, *Alpha Flight*, *Iron Man*, *Daredevil*, *Team-Up*, and of course *Secret Wars* and *Marvel Universe*. In the Marvel Epic line, the only strong seller is *Dreadstar*. *Groo* is the second-best seller in the Epic line. Most of the other titles are slow and generally do not move once they are put in the back issue files. One surprise was *Crash Ryan*, which generally sold better than the other Epic titles to date, including *Coyote*."

"First Comics are doing well, and the better First titles are outselling 70 percent of DC's titles. *American Flagg* and *Jon Sable* continue to do very well and back issue sales of these titles are moderate. Also, the recently pickup up *Badger* and *Nexus* titles continue strong, and the Capital back issues of *Badger* are hot sellers right now. *Starslayer* is their fourth bestselling book in this store, though back issues are generally slow (S+) right now. *Warp* and *Mars* are dead titles, and *E-Man* is experiencing slow sales both as a newsstand book and back issue book."

"For the most part, Eclipse titles are slow, with *Aztec Ace* and *DNAgents* their bestsellers right now (generally S+). *Alien Worlds* and *Twisted Tales* (picked up from Pacific) are selling above average, also."

"There seems to be a general trend among collectors to avoid comics not printed in color. *Savage Sword of Conan* sales are down considerably over the past two years, and even *Elfquest* sales dropped on the final two issues. *First Kingdom*, once an excellent seller, is one that I will not order again due to the irregular publishing of the book, and the resultant poor sales. *Cerebus* (and most of the Aardvark line) is an anomoly, just too hard to explain, though *Cerebus* does outsell the other Aardvark titles two to one."

"By the way, another thing that affects sales on new books (and eventually on the books as back issues) is regularity of publication. The long delay between *Camelot* No. 11 and No. 12 definitely had an impact on sales, and interest as a back issue. The same thing happened on *Ms. Mystic*. Irregular publishing may have had a hand in the downfall of Pacific, and the slow rise of Eclipse, which is only now really starting to have a regular schedule (though at this writing they are still two months behind their 'announced' publication dates)."

"Also difficult to access is the effect of MEDIA on today's market. When Star Wars II came out, sales on *Star Wars* went up 30 percent; when Star Wars III came out, sales only went up about 10 percent. Sales on *Indiana Jones* went up about 10 percent when the second Indiana Jones movie came out. Currently, *Star Wars* sales are improving, possibly because of the impact of

a new artist on the book.''

''What is certainly surprising is the number of titles that are to be considered dead or hard to sell books. These are usually put in the quarter box and include such titles as *Eternals, Devil Dinosaur, Ms. Marvel, She-Hulk, Spider-Woman, Battlestar Galactica, Shade, Star Hunters, Team America, Invaders, Shogun Warriors, Kruff, Dragonslayer, Captain Carrot,* and about 80 percent of all the DCs published in the last five years.''

''I firmly believe that an over-saturation point has been reached, and most collectors are very selective on what they buy. They have learned to stick to the important titles and to ignore the side titles that are of no importance in either the DC or Marvel universe. The promised changes in these universes will probably have an even greater impact on these 'unimportant' titles. I also believe the higher cover price of comics is aggravating this over-saturation. I cannot see a book that retails for $1.50 or $2.50 going up in value very much. All six issues of *Ronin* are selling for $2.50 and just impossible to sell for more. *X-Men* is an exception of sorts, with the Neal Adams reprints that originally sold for $2.00 on the stands now bringing $3.00 in our area. The *Kree-Skrull* reprints of two years ago that sold for $2.50 are slow sellers in my store for $2.00, and I have at least 50 copies each from my original draws (I hate to tell you how many copies of *Ronin* No. 1 and 2 are in my back room).''

''Reprint books are bad for the market. There has been little interest in *Micronauts* Nos. 1-12 since the reprints came out, and very few collectors are interested in the Steranko *Captain Americas* since they were reprinted. Again, *X-Men* seems to be the exception. I must say that with the exception of the Neal Adams *X-Men* issues, Adams books are extremely slow sellers.''

''Most collector interest these days centers around books from the last six to eight years. We get few requests or inquiries about books published in the 1960s. Most collectors want Marvels. When DCs are requested, it is usually centered around team books such as *JLA, Teen-Titans* and *Legion. Superman* sales are zilch right now, and though *Batman* sales did show improvement in early 1984, most interest now centers around *Batman and the Outsiders* (basically a team-type book). *Legion* sales have dropped considerably over a year ago, and *JLA* slumped when they changed the group. *Teen Titans* slumped for a few months, but sales are good as ever, even with Perez temporarily off the book. *Omega Men* generally sells well, even though back issues are slow. Right now the DC Baxter titles, *Vigilante, Omega Men, Infinity, Inc.*, etc. are outselling all other regular DC titles with the exception of *Teen Titans*.''

''*G.I. Joe* sales are soaring right now as is *Transformers*, probably because of T.V. tie-ins. Yet *A-Team, Robotech, Starlors* and other toy-media books sold poorly.''

''I recently appeared with Andrew Leckey on ABC television regarding comics as investments, and I pointed out how important change is in the comic collecting field. The 'change' in Spider-Man's costume, the change in Thor starting with No. 337, the death issues (*Spider-Man* No. 121, 122, *Alpha Flight* No. 12, *Daredevil* No. 181, *X-Men* No. 137, etc.). The impact that a new good artist can have on a book and the importance that a creative team stay on a title for a long, long time (Chris Claremont and John Byrne on *X-Men* for example). It is my feeling that if Frank Miller were still on *Daredevil* and Marshall Rogers were still on *Batman*, the earlier issues with their work would be priced beyond belief right now. Since they are not, however, Miller *Daredevils* are hardly looked at and Rogers' *Detectives* are hard to sell for even $1.00. As beautiful as these books are, the artists just didn't remain on the title long enough.''

''That seems to about cover the market for this area. Some of the other publishers are covered in your survey, but I really can't add too much on titles such as *Cerebus* and *Elementals*. I'm always glad to be of help in whatever way I can and hope this has been of some help. Keep up the good work!''

Robert M. Nastasi, Amazing Comics, Sayville, NY:

''I see the back issue market stronger than ever right now. Recent back issues move well, if the title is still being published. Cancelled titles as back issues sell very slowly. Older back issues of current titles are also slow. I think this is because there is a big turn-over in comics collectors. The young collector outgrows his hobby before he gets into it enough to buy expensive back issues. But for this same reason, I see the back issue market becoming strong again in a few years. There are so many 'new' collectors now with all the comic shops around the country and better exposure to comics in general that there will be more 'new' collectors who do not outgrow the hobby and who will want the more expensive back issues. I see our hobby getting stronger in the '80s.''

Harvey Schein, Comics for Heroes, Chicago, IL:

''TV advertised comics such as *Transformer* and *G.I. Joe* are fast becoming the best sellers in comics shops. This method of advertising is bringing in more new readers to the hobby than any other method. It has the potential to greatly increase the comic book readership. With all the new readers entering the market, some of the hottest back issue activity is in these types of comics. *G.I. Joe* and *Transformers* are probably two of the hottest books in the market leading to quick jumps in price. But it is also leading to another trend which may hold down the values of the back issues in the long run, and that is reprinting. Hardly anyone cares whether *G.I. Joe* Nos. 3-5, 7, etc. are reprints or originals, so naturally the more the books are reprinted, the more common they become and the lower the price will go. *G.I. Joe* Nos. 3-5, which have been reprinted, sells for about $3.00 each, while *G.I. Joe* No. 6, which hasn't been reprinted, sells for around $10.00 in my area.''

''The use of free publicity such as newspaper articles is also introducing new readers to comic books. *Shatter* and *Teen Age Mutant Ninja Turtles* have greatly been helped by this method. The back issues of *Turtles* has been helped by limited supplies to meet an increased demand, even after several reprintings. With *Shatter* we again see mass reprintings to increase the supply to a public that could care less about which printing it is.''

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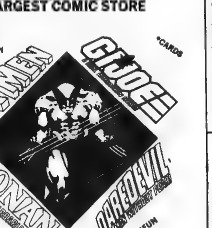

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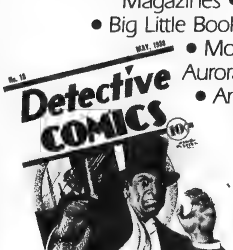

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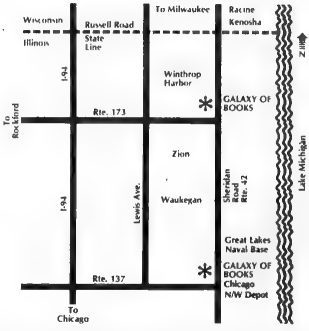

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252-Origin & 1st app. Supergirl and Metallo (5/59)	25.00	75.00	160.00	NC	M+
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267(8/60)-3rd Legion app.; 1st app. Chameleon Boy, Colossal Boy, & Invisible Kid	15.00	50.00	100.00	NC	M+
271-275,277-282: 282-Last 10¢ issue	1.75	5.00	10.00	NC	M+
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289(6/62)-16th Legion app. (adult); Lightning Man & Saturn Woman's marriage 1st revealed	1.75	5.00	10.00	NC	M-
290(7/62)-17th Legion app.; Phantom Girl app.	1.75	5.00	10.00	NC	M-
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361-372,374-380: 365-Legion app. 376-Last Supergirl in Action. 377-Legion begins	.30	.90	1.80	NC	S+
373 (Gnt. Supergirl G-57)-Legion-r	.60	1.75	3.50	NC	S+
381-392: 392-Last Legion in Action.		.50	1.00	NC	S
393-424: 403-1st 52pg. ish; last-No. 413.		.40	.80	NC	S
425-Adams-a; Atom begins	.35	1.00	2.00	NC	S
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No. 247, Apr, 1958 - No. 503, Sept, 1983

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260-Origin Aquaman	6.50	20.00	40.00	NC	H–
261-266,268,270	3.25	10.00	20.00	NC	H–
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269-Intro. Aqualad	4.75	14.00	28.00	NC	H–
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302-305: 304-Death of Lightning Lad in Legion	3.25	10.00	20.00	NC	M+
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373,374,376-380: 380-Legion series ends	.65	2.00	4.00	NC	M+
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420-424: Last Supergirl in Adventure		.30	.60	NC	S
425-New look, content change to adventure; Toth-a, origin Capt. Fear	.25	.75	1.50	NC	S
426,427-Last Vigilante		.25	.50	NC	S
428-430: Black Orchid in all. 428-Dr 13 app.		.25	.50	NC	S
431-Spectre revived, ends No. 440; Toth-a		.25	.50	NC	S
432-439: 438-Unpubbed 7 Soldiers of Victory begins, ends No. 443		.25	.50	NC	S
440-New Spectre origin		.25	.50	NC	S
441-458: 441-452-Aquaman app. 445-447-The Creeper app. 449-451-Martian Manhunter app. 449-Intro. Marauder. 453-458-Superboy app.; intro. Mighty Girl No. 453. 457,458-Eclipso app.		.25	.50	NC	S
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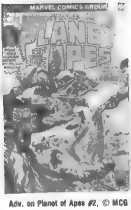
1-$2.00 cover, high quality paper	.50	1.50	3.00	+50% M+
2-5	.30	.90	1.80	+19% M+
6-10	.25	.75	1.50	NC M+
Title Value:	*2.95*	*8.85*	*17.70*	

Title Status: *Moderate plus; price up 121%.*

Adventure Comics #425. © DC

Adventure Comics #453. © DC

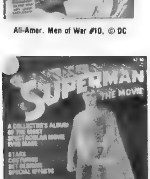


Adv. on Planet of Apes #2. © MCG

Alien Legion #7. © MCG

Alien Worlds #4, © Eclipse

All-Amer. Men of War #10, © DC



All-New Coll. Ed. #C-62, © DC

All Star #58, © DC

ALIEN WORLDS
Dec, 1982 - No. 9, Jan, 1985 ($1.50; Baxter paper)
Pacific Comics/Eclipse Comics

	Good	Fine	Mint		
1	.40	1.25	2.50	NC	M
2-7 (last Pacific issue)	.35	1.00	2.00	NC	M
8-1st Eclipse issue	.25	.75	1.50	NC	M
9-($1.75 cover). Last Issue	.30	.90	1.80	+19%	M
Title Value:	*3.05*	*8.90*	*17.80*		

Title Status: *Moderate; price up 1%.*

ALIEN WORLDS 3-D (See 3-Dimensional Alien Worlds)

ALL AMERICAN MEN OF WAR
No. 2, Dec-Jan, 1953 - No. 117, Sept-Oct, 1966
National Periodical Publ.

2(12-1/52-53)-5	9.00	27.50	55.00	NC	S
6-10	6.00	18.00	36.00	NC	S
11-20	3.75	11.00	22.00	NC	S
21-28	3.00	9.00	18.00	NC	S
29,30,32-Wood art	4.00	12.00	24.00	NC	S
31,33-50	1.50	4.50	9.00	NC	S
51-66	1.00	3.10	6.20	NC	S
67-1st Gunner & Sarge by Andru	1.00	3.10	6.20	NC	S
68-70	.65	2.00	4.00	NC	S
71-80	.65	2.00	4.00	NC	S
81-100: 82-Johnny Cloud begins, ends No. 111, 114, 115	.35	1.00	2.00	NC	S
101-117: 112-Balloon Buster series begins, ends No. 114, 116. 115-Johnny Cloud app.	.60	1.20		NC	S
Title Value:	*200.45*	*612.40*	*1224.80*		

Title Status: *Slow; no change in value.*

ALL-NEW COLLECTORS' EDITION (Formerly Limited Collectors' Edition)
Jan, 1978 - No. C-62, 1979 (No. 54-58: 76 pgs.)
DC Comics

C-53-Rudolph the Red-Nosed Reindeer	.50	1.00	NC	S–
C-54-Superman Vs. Wonder Woman	.25	.75	1.50	NC	S–
C-55-Superman & the Legion of Super-Heroes; Grell c/a	.65	2.00	4.00	NC	S–
C-56-Superman Vs. Muhammad Ali; story & wraparound Adams-c	.35	1.00	2.00	NC	S–
C-58-Superman Vs. Shazam; Buckler c/a(p)	.60	1.20	NC	S–
C-60-Rudolph's Summer Fun(6/78)	.50	1.00	NC	S–
C-62-Superman the Movie (68 pgs.; 1979) plus story	.60	1.20	NC	S–
Title Value:	*1.65*	*5.95*	*11.90*		

Title Status: *Slow minus; no change in value.*

ALL-OUT WAR
Sept-Oct, 1979 - No. 6, Aug, 1980 ($1.00)
DC Comics

1	.25	.50	–16%	S–
2-6	.25	.50	–16%	S–
Title Value:	*1.50*	*3.00*		

Title Status: *Slow minus; price down 16%.*

ALL STAR COMICS
No. 58, Jan-Feb, 1976 - No. 74, Sept-Oct, 1978
National Periodical Publ./DC Comics

58-Flash, Hawkman, Dr. Mid-Nite, Wildcat, Dr. Fate, Green Lantern, Star Spangled Kid, Robin, & Power Girl app.	.25	.50	–37%	S–
59,64-74	.25	.50	NC	S–
60-63-Giffen/Wood art	.25	.50	–16%	S–
Title Value:	*4.25*	*8.50*		

Title Status: *Slow minus; price down 7%.*

ALL-STAR SQUADRON
Sept, 1981 - Present

DC Comics	Good	Fine	Mint		
1-Original Atom, Hawkman, & Dr. Mid-Nite	.25	.80	1.60	+33%	M–
2-Robotman, Plastic Man, Hawkman, The Atom, Johnny Quick, & Liberty Belle	.50	1.00	+25%	M–	
3-20	.40	.80	+33%	M–	
21-30: 25-1st Infinity Inc.	.40	.80	+33%	M–	
31-49	.40	.80	NC	M–	
50-Double size issue	.65	1.30	+4%	M–	
51-54	.40	.80	+8%	M–	
Annual 1 (11/82)	.50	1.00	NC	M–	
Annual 2 (11/83)	.50	1.00	NC	M–	
Annual 3 (9/84)	.60	1.20	NC	M–	
Title Value:	*23.95*	*47.90*			
Title Status: *Moderate minus; price up 51%.*					

All-Star Squadron #25, © DC

ALL STAR WESTERN (See listing in **The Comic Book Price Guide**)

ALPHA FLIGHT
Aug, 1983 - Present
Marvel Comics Group

1-Byrne-a	.50	1.50	3.00	+50%	H–
2-Vindicator becomes Guardian	.35	1.00	2.00	+33%	H–
3-11: 3-Concludes origin Alpha Flight	.25	.75	1.50	+50%	H–
12-Double size; death of Guardian	.35	1.00	2.00	+33%	H–
13-16		.60	1.20	+50%	H–
17-X-Men x-over	.35	1.00	2.00	+150%	H–
19-30: 25-Return of Guardian. 29-Last Byrne issue		.50	1.00	+56%	H–
Title Value:	*4.60*	*19.65*	*39.30*		
Title Status: *Hot minus; price up 52%.*					

Alpha Flight #1, © MCG

AMAZING ADULT FANTASY (Amazing Advs. No. 1-6; Amazing Fantasy No. 15)
No. 7, Dec, 1961 - No. 14, July, 1962
Marvel Comics Group (AMI)

7-Ditko-a No. 7-14	7.50	22.50	45.00	NC	M
8-14: 8-Last 10¢ issue	6.00	17.50	35.00	NC	M
Title Value:	*49.50*	*145.00*	*290.00*		
Title Status: *Moderate; no change in value.*					

AMAZING ADVENTURES (Amazing Adult Fantasy No. 7)
June, 1961 - No. 6, Nov, 1961
Marvel Comics Group (AMI)

1-Origin Dr. Droom (1st Marvel-Age superhero) by Kirby; Ditko & Kirby-a in all; Kirby c-1-6	11.50	35.00	70.00	NC	M
2	5.50	17.00	34.00	NC	M
3-6: Last Dr. Droom	4.00	12.00	24.00	NC	M
Title Value:	*33.00*	*100.00*	*200.00*		
Title Status: *Moderate; no change in value.*					

Amazing Advs #4('61), © MCG

AMAZING ADVENTURES
Aug, 1970 - No. 39, Nov, 1976
Marvel Comics Group

1-Inhumans by Kirby & Black Widow begin	.40	1.20	2.40	NC	M–
2-4: Last Kirby Inhumans	.25	.80	1.60	NC	M–
5-8-Adams-a	.50	1.50	3.00	NC	M
9,10: 10-Last Inhumans		.60	1.20	NC	M–
11-New Beast begins (origin), ends No. 17; X-Men cameo	.50	1.50	3.00	NC	M
12-17	.30	.90	1.80	NC	M
18-War of the Worlds begins; 1st app Killraven; Adams-a	.40	1.20	2.40	NC	S+
19-39: 35,38-Giffen art		.30	.60	NC	S+
Title Value:	*6.75*	*26.70*	*53.40*		
Title Status: *Slow to moderate, except Nos. 11-17; no change in value.*					

Amazing Advs. #5('71), © MCG

AMAZING ADVENTURES
December, 1979 - No. 14, January, 1981

Amazing Fantasy #15, © MCG

Amazing Spider-Man #1, © MCG

Amazing Spider-Man #2, © MCG

Amazing Spider-Man #121, © MCG

Marvel Comics Group

	Good	Fine	Mint		
V2No.1: r-/X-Men No. 1, 38		.50	1.00	+66%	S+
2-14-Early X-Men reprints		.50	1.00	+66%	S+
Title Value:		*7.00*	*14.00*		

Title Status: *Slow plus; price up 66%.*

AMAZING FANTASY (. . . Adult Fantasy No. 7-14)
No. 15, Sept, 1962 (on 1st pg.)
Marvel Comics Group (AMI)

15-Origin & 1st app. of Spider-Man by Ditko; Kirby/Ditko-c

120.00	500.00	1100.00	NC	M+
Title Value: *120.00*	*500.00*	*1100.00*		

Title Status: *Moderate plus; no change in value.*

AMAZING HIGH ADVENTURE
Aug, 1984 - Present ($2.00 cover; Baxter paper)
Marvel Comics Group

1	.35	1.00	2.00	NC	M–
2	.35	1.00	2.00	NC	M–
Title Value:	*.70*	*2.00*	*4.00*		

Title Status: *Moderate minus; no change in value.*

AMAZING SPIDER-MAN, THE
March, 1963 - Present
Marvel Comics Group

1-Retells origin by Steve Ditko; F.F. x-over; Intro. John Jameson & the Chameleon; Kirby-c	130.00	390.00	780.00	+ 4%	M+
1-Reprint from the Golden Record Comic set	.85	2.50	5.00	NC	M+
with record. . . .	2.50	7.50	15.00	+50%	M+
2-Intro. The Vulture & The Terrible Tinkerer	46.00	140.00	280.00	– 4%	M+
3-Human Torch cameo; Intro. & 1st app. Doc Octopus	28.00	85.00	170.00	+ 6%	M+
4-Origin & 1st app. The Sandman; intro. Betty Brant & Liz Allen	22.00	65.00	130.00	+ 4%	M+
5,6	16.00	47.50	95.00	NC	M+
7-10	12.50	37.50	75.00	NC	M+
11-13,15	8.50	25.00	50.00	NC	M+
14-Intro. Green Goblin; Hulk x-over	10.00	30.00	60.00	NC	M+
16-19	4.75	14.00	28.00	NC	M+
20-Intro. & origin The Scorpion; 1st app. Spencer Smythe	5.50	16.00	32.00	NC	M+
21-30: 26-1st app. Crime Master. 28-Origin & 1st app. Molten Man	2.00	6.00	12.00	NC	M+
31-38: 31-Intro. Harry Osborn, Gwen Stacy & Prof. Warren. 38-Last Ditko issue	1.50	4.50	9.00	NC	M+
39,40-Green Goblin in both; origin No. 40	1.50	4.50	9.00	NC	M+
41-50	1.25	3.50	7.00	NC	M–
51-60: 56-Intro. Capt. George Stacy	.85	2.60	5.20	NC	M–
61-80	.65	2.00	4.00	NC	M–
81-89	.60	1.80	3.60	NC	M–
90-Death of Capt. Stacy	1.00	3.00	6.00	NC	M
91-93,95,99	.60	1.80	3.60	NC	M
94-Origin retold	.85	2.50	5.00	NC	M
96-98-Drug books not approved by CCA	1.50	4.50	9.00	NC	M
100-Anniversary issue	2.00	6.00	12.00	NC	M
101-Intro. Morbius	1.25	3.50	7.00	NC	M
102-Origin Morbius (52 pgs.)	1.25	3.50	7.00	NC	M
103-112	.50	1.50	3.00	NC	M
113,114-Starlin-a in part; 113-Intro. Hammerhead	.60	1.80	3.60	NC	M
115-118	.50	1.50	3.00	NC	M
119,120	.60	1.80	3.60	NC	M
121-Death of Gwen Stacy (reprinted in Marvel Tales No. 98)	2.50	7.50	15.00	NC	M+
122-Death of Green Goblin	2.50	7.50	15.00	NC	M+
123-140: 129-1st app. The Punisher.	.35	1.00	2.00	NC	M–
141-160	.25	.75	1.50	NC	M–

	Good	Fine	Mint		
161,162-Nightcrawler app. from New X-Men. 161-Wolverine & Colossus cameo	.40	1.25	2.50	NC	M–
163-170		.50	1.00	NC	M–
171-181: 181-Origin retold; gives life history of Spider-Man		.50	1.00	NC	M–
182-188: 187-Starlin layouts		.50	1.00	NC	M–
189,190-Byrne-a(p)	.35	1.00	2.00	NC	M
191-199,201,202,204,205,207-219		.40	.80	NC	M–
200-Giant origin issue	.35	1.00	2.00	NC	M–
203-2nd Dazzler app.	.35	1.00	2.00	NC	M–
206-Byrne-a(p)		.50	1.00	NC	M–
220-Moon Knight app.		.45	.90	+12%	M–
221-237		.40	.80	+33%	M–
238-1st app. Hobgoblin	.25	.75	1.50	+50%	M+
239-251: 239-Hobgoblin app.		.40	.80	+33%	M+
252-New costume for Spider-Man	.65	2.00	4.00	+33%	M+
253-255	.25	.75	1.50	+50%	M+
256-260		.50	1.00	+25%	M+
261-273		.45	.90	+40%	M+
Annual 1 (1964)	6.00	17.50	35.00	NC	M
Annual 2	1.75	5.00	10.00	NC	M–
Special 3,4	1.00	3.00	6.00	NC	M–
Special 5-8 (12/71)	.65	2.00	4.00	NC	M–
King Size 9 ('73)-Green Goblin app.	.35	1.00	2.00	NC	M–
Annual 10 (6/76)	.35	1.00	2.00	NC	M–
Annual 11(9/77), 12(8/78)	.25	.80	1.60	NC	M–
Annual 13(11/79)-Byrne-a	.35	1.00	2.00	NC	M–
Annual 14(12/80): Miller a(p), 40 pgs.	.50	1.50	3.00	NC	M
Annual 15(1981)-Miller c/a(p)	.50	1.50	3.00	NC	M
Annual 16(1982)-1st app. new Captain Marvel		.60	1.20	NC	M–
Annual 17(1983), Annual 18(1984)		.50	1.00	NC	M–
Annual 19 (1985)	.20	.65	1.30	+ 4%	M
Giant-Size 1 (7/74)	.50	1.50	3.00	NC	M–
Giant-Size 2 (10/74)	.25	.75	1.50	NC	M–
Giant-Size 3(1/75), 4(4/75), 5(7/75), 6(9/75)	.25	.75	1.50	NC	M–
Title Value:	*512.80*	*1573.25*	*3146.50*		

Title Status: *Moderate overall; price up 3%.*

Amazing Spider-Man #161. © MCC

AMBUSH BUG
June, 1985 - No. 4, Sept, 1985 (4-issue mini-series)
DC Comics

1	.25	.75	1.50	+102%	M+
2-4		.50	1.00	+35%	M+
Title Value:	*.25*	*2.25*	*4.50*		

Title Status: *Moderate plus; price up 50%.*

Ambush Bug #1. © DC

AMERICAN FLAGG
Oct, 1983 - Present
First Comics

1	.65	2.00	4.00	+33%	H–
2-4	.35	1.10	2.20	+10%	H–
5-10	.30	.90	1.80	+19%	H–
11-20	.25	.75	1.50	+50%	H–
21-29	.25	.70	1.40	+12%	H–
Title Value:	*8.25*	*24.50*	*49.00*		

Title Status: *Hot minus; price up 75%.*

American Flagg #6. © First

AMERICA VERSUS THE JUSTICE SOCIETY
Jan, 1984 - No. 4, Apr, 1984 (mini-series)
DC Comics

1	.25	.75	1.50	+102%	M+
2-4		.50	1.00	+35%	M+
Title Value:	*.25*	*2.25*	*4.50*		

Title Status: *Moderate plus; price up 50%.*

America Vs. Justice Society #1. © DC

AMERICOMICS
May, 1983 - No. 6, 1984
Americomics

Will Eisner's John Law #1. © Eclipse

Witching Hour #8, © DC

Wolverine #1. © MCG

Wonder Woman #82, © DC

WILD ANIMALS
Dec, 1982 (One-Shot)
Pacific Comics

	Good	Fine	Mint		
1-Funny animal		.50	1.00	NC	S
Title Value:		*.50*	*1.00*		

Title Status: *Slow; no change in value.*

WILL EISNER'S JOHN LAW
1984 ($1.50 cover price; Baxter paper)
Eclipse Comics

1-3-Eisner-c/a	.25	.75	1.50	NC	S
Title Value:	*.75*	*2.25*	*4.50*		

Title Status: *Slow; no change in value.*

WITCHING HOUR, THE
Feb-Mar, 1969 - No. 85, Oct, 1978
National Periodical Publications/DC Comics

1-Toth plus Adams-a, 3 pgs.	.45	1.30	2.60	NC	S–
2,6		.30	.60	NC	S–
3,5-Wrightson, Toth-a	.25	.75	1.50	NC	S–
4-Toth-a		.50	1.00	NC	S–
7-Kaluta, Toth-a		.50	1.00	NC	S–
8-Adams-a	.35	1.00	2.00	NC	S–
9-12-Toth-a		.50	1.00	NC	S–
13-Adams c/a, 2 pgs.	.25	.75	1.50	NC	S–
14-Williamson/Garzon, Jones-a; Adams-c	.25	.75	1.50	NC	S–
15-60: 15-Wood-a		.30	.60	NC	S–
61-85		.20	.40	NC	S–
Title Value:		*27.70*	*55.40*		

Title Status: *Slow minus; no change in value.*

WOLVERINE
Sept, 1982 - No. 4, Dec, 1982 (mini-series)
Marvel Comics Group

1-Frank Miller c/a(p)	.50	1.50	3.00	+20%	H+
2-4-Frank Miller c/a(p)	.40	1.25	2.50	+25%	H+
Title Value:	*1.70*	*5.25*	*10.50*		

Title Status: *Hot plus; price up 23%.*

WONDER WOMAN
No. 73, January, 1955 - No. 329, Jan, 1986
National Periodical Publications/DC Comics

73-1st code approved issue	5.00	15.00	30.00	NC	S+
74-90	5.00	15.00	30.00	NC	S+
91-94,96-99	3.75	11.00	22.00	NC	S+
95-Atom bomb cover	4.00	12.00	24.00	NC	S+
100	4.25	13.00	26.00	NC	S+
101-104,106-110: 107-1st Merboy; tells how W. W. won her costume	2.75	8.00	16.00	NC	S+
105-Wonder Woman's secret origin; 1st app. Wonder Girl. (Scarce)	5.00	15.00	30.00	NC	S+
111-120	1.75	5.00	10.00	NC	S+
121-130: 122-1st app. Wonder Tot. 126-Last 10¢ issue.	1.00	3.00	6.00	NC	S+
131-150	.85	2.50	5.00	NC	S
151-158,160-170	.65	2.00	4.00	NC	S
159-Origin retold	.85	2.50	5.00	NC	S
171-178	.50	1.50	3.00	NC	S
179-195: 179-No costume, plain clothes adventures to issue No. 203. 180-Death of Steve Trevor.	.40	1.25	2.50	NC	S
196 (52 pgs.)-Origin r-/All-Star 8	.50	1.50	3.00	NC	S
197,198 (52 pgs.)	.50	1.50	3.00	NC	S
199,200-Jones-c; 52 pgs.	.85	2.50	5.00	NC	S
201-210: 204-Return to old costume		.40	.80	NC	S
211-220		.35	.70	NC	S
221-230: 223-Steve Trevor revived as Steve Howard & learns W.W.'s I.D. 228-Both W. Woman team-ups & New World War II stories begin, end No. 243.		.35	.70	NC	S
231-240: 237-Origin retold		.25	.50	NC	S
241-260		.25	.50	NC	S

	Good	Fine	Mint		
261-286		.30	.60	NC	S
287-New Teen Titans x-over	.25	.75	1.50	NC	S+
288-299		.30	.60	NC	S
300-Double size; 72 pg. anniversary issue; Giffen-a; New Teen Titans app.	.25	.75	1.50	NC	S+
301-309		.30	.60	NC	S
310-328-(75¢ cover price)		.40	.80	NC	S
329-Double size; last issue		.65	1.30	+ 4%	S
Title Value:	*229.90*	*724.10*	*1448.20*		

Title Status: *Slow to slow plus; no change in value.*

WORLD OF KRYPTON
July, 1979 - No. 3, Sept, 1979 (mini-series)
DC Comics

1-Jor-El marries Lara	.40	.80	NC	S
2,3: 3-Baby Superman sent to Earth; Krypton explodes; Mon-el app.	.30	.60	NC	S
Title Value:	*1.00*	*2.00*		

Title Status: *Slow; no change in value.*

WORLD'S FINEST COMICS
No. 75, Jan, 1955 - No. 323, Jan, 1986
National Periodical Publ./DC Comics

75-1st code approved issue	7.50	22.50	45.00	NC	M–
76-80	7.50	22.50	45.00	NC	M–
81-90	5.00	15.00	30.00	NC	M–
91-93,95-99	3.00	9.00	18.00	NC	M–
94-Origin Superman/Batman retold	6.00	18.00	36.00	NC	M–
100	7.00	21.00	42.00	NC	M–
101-120: 102-Tommy Tomorrow begins, ends No. 124	2.25	7.00	14.00	NC	M–
121-141: 121-Last 10¢ issue	1.50	4.50	9.00	NC	S+
142-Origin The Composite Superman(villain); Legion app.	1.50	4.50	9.00	NC	S+
143-150	1.00	3.00	6.00	NC	S+
151-160	.65	2.00	4.00	NC	S+
161(Giant G-28)	.60	1.75	3.50	NC	S+
162-169	.50	1.50	3.00	NC	S+
170(Giant G-40)	.60	1.75	3.50	NC	S+
171-174	.50	1.50	3.00	NC	S+
175,176-Adams-a; both r-J'onn J'onzz origin/Det. 225,226	.65	2.00	4.00	NC	S+
177,178,180-187	.25	.70	1.40	NC	S
179(G-52), 188(G-64)-Giant issues	.25	.80	1.60	NC	S
189-196	.25	.70	1.40	NC	S
197(Giant G-76)	.25	.80	1.60	NC	S
198-204: 204-(52 pgs.)	.25	.70	1.40	NC	S
205-8 pgs. Shining Knight by Frazetta/Adv. No. 153 & Tarantula-r; 52 pgs.	.35	1.10	2.20	NC	S
206 (80 Pg. Giant G-88)		.60	1.20	NC	S
207-212-(52 pgs.)		.40	.80	NC	S
213-222		.30	.60	NC	S
223,226-Adams-a(r); 100 pgs.; Deadman origin in 223	.25	.75	1.50	NC	S
224,225,227,228-(100 pgs.)		.50	1.00	NC	S
229-243		.25	.50	NC	S
244-248: 244-Green Arrow, Black Canary, Wonder Woman, Vigilante begin; $1.00 size begins. 245-Not code approved.		.40	.80	NC	S
249-The Creeper begins by Ditko, ends No. 255		.50	1.00	NC	S
250-282		.40	.80	NC	S
283-297: (36 pgs.) 284-Legion app.		.30	.60	NC	S
298,299-(75¢ cover price)		.40	.80	NC	S
300-(48 pgs.; $1.25)-New Teen Titans app. by Perez		.60	1.20	NC	S
301-323		.40	.80	+ 8%	S
Title Value:	*241.25*	*770.05*	*1540.10*		

Title Status: *Slow to slow plus; no change in value.*

WORLDS UNKNOWN (See listing in **The Comic Book Price Guide**)

Wonder Woman #300, © DC

World of Krypton #3, © DC

World's Finest Comics #79, © DC

World's Finest Comics #300, © DC

X-Men #1, © MCG

X-Men #94 © MCG

X-Men #120 © MCG

X-Men #141, © MCG

WYATT EARP (See listing in **The Comic Book Price Guide**)

X-FACTOR
Jan, 1986 - Present
Marvel Comics Group

	Good	Fine	Mint		
1-Double size; Layton/Guice-a	.25	.70	1.40	+12½	M+
Title Value:	.25	.70	1.40		

Title Status: *Moderate plus; price up 12%.*

X-MEN, THE
Sept, 1963 - Present
Marvel Comics Group

1-Origin X-Men; 1st app. Magneto	65.00	200.00	400.00	+ 5%	H
2-1st app. The Vanisher	25.00	75.00	180.00	+11%	H
3-1st app. The Blob	13.50	40.00	80.00	+ 6%	H
4-1st Quick Silver & Scarlet Witch & Brotherhood of the Evil Mutants	12.50	37.50	75.00	+ 7%	H
5	8.50	25.00	50.00	+11%	H
6-10: 10-1st Silver-Age app. Ka-Zar	5.00	15.00	30.00	+25%	H
11-20: 12-Origin Prof. X	2.00	6.00	12.00	NC	H–
21-27,29,30	1.50	4.50	9.00	NC	H–
28-1st app. The Banshee	1.75	5.00	10.00	NC	H–
31-37	1.00	3.00	6.00	NC	H–
38-Origin The X-Men feature begins, ends No. 57	1.25	3.50	7.00	NC	H
39,40: 39-New costumes	1.00	3.00	6.00	NC	H
41-46: 42-Death of Prof. X (Changeling disguised as).	.85	2.50	5.00	NC	H
49-Steranko-c	.85	2.50	5.00	NC	H
50,51-Steranko c/a	1.75	5.00	10.00	NC	H
52	.85	2.50	5.00	NC	H
53-Smith c/a; 1st Smith comic book work	2.00	8.00	12.00	NC	H
54,55-Smith-c	1.50	4.50	9.00	NC	H
56-63,65-Adams-a. 65-Return of Prof. X	2.50	7.50	15.00	NC	H
64-1st Sunfire app.	1.75	5.00	10.00	NC	H
66	.85	2.50	5.00	NC	H
67-80: 67-Reprints begin	.75	2.25	4.50	NC	H+
81-93	.65	2.00	4.00	+11%	H+
94(8/75)-New X-Men begin; Colossus, Nightcrawler, Thunderbird, Storm, Wolverine & Banshee join; Angel, Marvel Girl, & iceman resign	14.00	42.50	85.00	+ 6%	H+
95-Death Thunderbird	6.50	19.00	38.00	NC	H+
96-99	4.00	12.00	24.00	NC	H+
100-Old vs. New X-Men; part origin Phoenix	5.00	15.00	30.00	NC	H+
101-Phoenix origin concludes	4.25	13.00	26.00	NC	H+
102-107: 102-Origin Storm. 104-Intro. Star Jammers	2.50	7.50	15.00	NC	H
108-1st Byrne X-Men	4.25	12.50	25.00	+13%	H+
109-1st app. Vindicator	4.25	12.50	25.00	+25%	H+
110,111: 110-Phoenix joins	2.75	8.50	17.00	+13%	H+
112-119: 117-Origin Prof. X	2.00	6.00	12.00	. NC	H+
120-1st app. Alpha Flight (cameo), story line begins	4.00	12.00	24.00	+ 9%	H+
121-1st Alpha Flight (full story)	4.25	13.00	26.00	+ 8%	H+
122-128: 124-Colossus becomes Proletarian	1.25	4.00	8.00	NC	H+
129-Intro. Kitty Pride	1.50	4.50	9.00	NC	H+
130-1st app. The Dazzler by Byrne	1.75	5.00	10.00	NC	H+
131,138-Dazzler app.; 138-Cyclops leaves; history of X-Men	1.00	3.00	6.00	NC	H+
132-136: 133-Wolverine goes solo. 134-Phoenix becomes Dark Phoenix.	1.00	3.00	6.00	NC	H+
137-Giant; death of Phoenix	1.25	4.00	8.00	+23%	H+
139-Alpha Flight app.; Kitty Pride joins	1.25	3.50	7.00	+ 7%	H+
140-Alpha Flight app.	1.25	3.50	7.00	+ 7%	H+
141-Intro. Future X-Men & The New Brotherhood of Evil Mutants; Frank Richards dies	.55	1.60	3.20	NC	H+
142,143: 143-Last Byrne issue	.45	1.40	2.80	NC	H+
144-149	.35	1.10	2.20	NC	H+
150-Double size	.35	1.10	2.20	NC	H+

	Good	Fine	Mint		
151-164: 164-1st Binary	.30	.90	1.80	NC	H+
165-Paul Smith-a	.45	1.40	2.80	NC	H+
166-Double size; Paul Smith-a	.35	1.00	2.00	+11%	H+
167-174: 174-Phoenix cameo	.25	.70	1.40	+16%	H+
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176-185		.60	1.20	+20%	H+
186-Double size; Smith/Austin-a	.25	.75	1.50	+25%	H+
187-192,194-199		.50	1.00	+56%	H+
193-Double size; special 100th app. New X-Men		.25	.80	1.60	+29%	H+
200-Double size	.25	.75	1.50	+20%	H+
201-205		.45	.90	+21%	H+
Annual 3(2/80), 4(11/80)	.65	2.00	4.00	NC	H+
Annual 5(10/81), 6(11/82)	.35	1.00	2.00	NC	H+
Annual 7(1983), 8(1984)		.50	1.00	NC	H+
Annual 9 (1985)'	.25	.75	1.50	+20%	H+
Giant-Size 1(Summer,'75, 50¢)-1st app. New X-Men; Intro. Nightcrawler, Storm, Colossus & Thunderbird; Wolverine app.	11.50	35.00	70.00	NC	H+
Giant-Size 2(11/75)-51 pgs. Adams-a(r)	2.00	6.00	12.00	NC	H+
Special 1(12/70)-Kirby-c/a; origin The Stranger	2.00	6.00	12.00	NC	H+
Special 2(11/71)	2.00	6.00	12.00	NC	H+
Title Value:	*412.80*	*1252.50*	*2535.00*		

Title Status: *HOT; X-Men was voted by participants in the Update dealer survey as both the best-selling back issue title and the best-selling newsstand title; price up 5%.*

X-Men #186. © MCG

X-Men and the Micronauts #2. © MCG

X-Men Classics #1. © MCG

Zot! #1. © Eclipse

X-MEN AND ALPHA FLIGHT
Jan, 1986 - No. 2, Feb, 1986 (mini-series) ($1.50 cover price)
Marvel Comics Group

1,2	.30	.90	1.80	+19%	H
Title Value:	*.60*	*1.80*	*3.60*		

Title Status: *Hot; price up 19%.*

X-MEN AND THE MICRONAUTS, THE
Jan, 1984 - No. 4, April, 1984 (mini-series)
Marvel Comics Group

1-Guice c/a	.30	.90	1.80	+49%	M+
2-4		.60	1.20	+20%	M+
Title Value:	*.90*	*2.70*	*5.40*		

Title Status: *Moderate plus; price up 22%.*

X-MEN CLASSICS
Dec, 1983 - Present ($2.00; Baxter paper)
Marvel Comics Group

1-4	.40	1.25	2.50	+25%	M
Title Value:	*1.60*	*5.00*	*10.00*		

Title Status: *Moderate; price up 25%.*

YOGI BEAR (TV) (See listing in **The Comic Book Price Guide**)

ZERO PATROL
Aug, 1984 - Present
Continuity Comics

1,2-Adams art	.25	.75	1.50	NC	M–
Title Value:	*.50*	*1.50*	*3.00*		

Title Status: *Moderate minus; no change in value.*

ZOT!
April, 1984 - Present
Eclipse Comics

1	.25	.75	1.50	NC	S
2-10	.25	.75	1.50	NC	S
Title Value:	*2.50*	*7.50*	*15.00*		

Title Status: *Slow; no change in value.*

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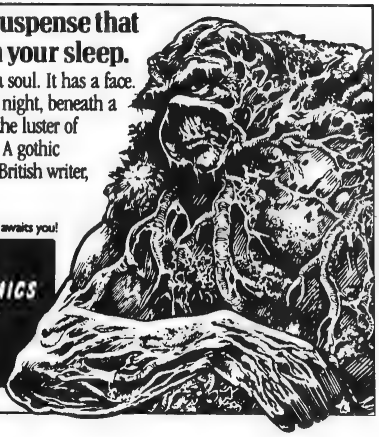

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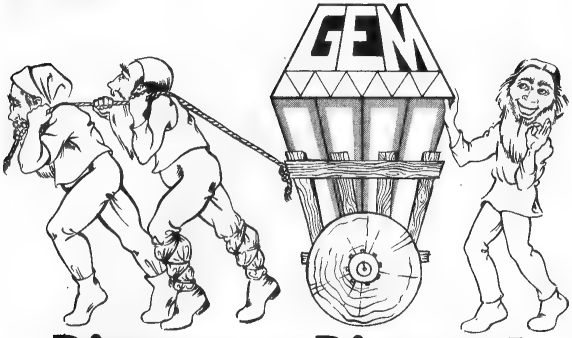

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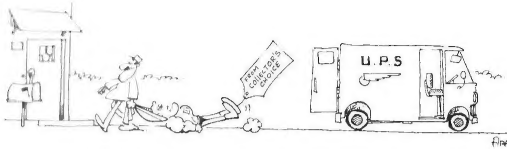

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